

HANDEL & HAYDN SOCIETY + 175TH

JUBILEE + HANDEL & HAYDN SOCIETY + 175TH

H&H  
175<sup>TH</sup>  
JUBILEE  
1815-1990

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

1989-1990 SEASON  
AT SYMPHONY HALL



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In the traditional, classically beautiful dining room of Harvard's historic Hasty Pudding Club resides one of Boston's finest chef-owned restaurants.

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"Those who appreciate subtlety will find their version of heaven in such dishes as lobster and sweetbreads with sherry and fresh tarragon sauce or blanquette de veau with artichoke and champagne."

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This was once the club of no fewer than five future United States presidents plus such luminaries as Robert Benchley and Jack Lemmon, you can't help but feel a sense of historical significance when you're in these hallowed surroundings.

—*Boston Herald*

Featured in *Gourmet Magazine*, September, 1989

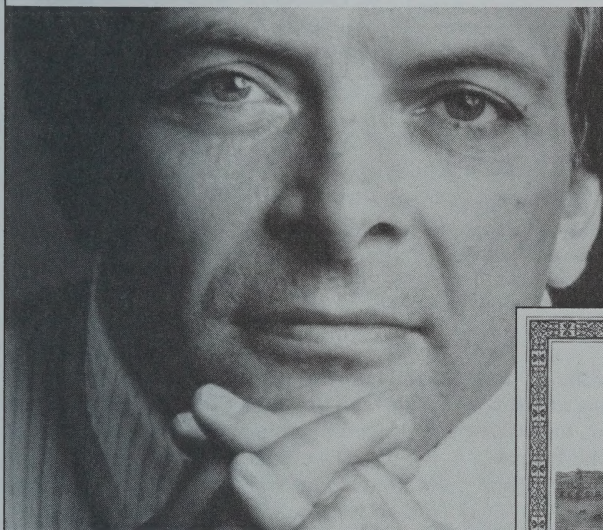
Dinner beginning at 6:00 pm  
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# CHRISTOPHER HOGWOOD

## *Handel & Haydn Society*



CHRISTIAN STEINER LONDON RECORDS

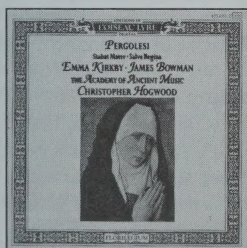


### ON THEIR DEBUT RECORDING (*Handel Concerti Grossi Op. 3*):

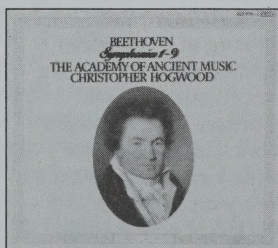
"...there's something special about Hogwood's reading." "...Hogwood binds everything together with buoyant pacing and carefully considered phrasing. Highly recommended." — *The Patriot Leader*

"Performances are superb as one would expect and the recorded sound is excellent." — *Reno Gazette-Journal*

"This first recording with the British harpsichordist and conductor is a joyous experience all around." — *San Francisco Chronicle*

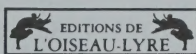


**NEW!**



*Christopher Hogwood completes his definitive Beethoven Symphony cycle. Now available at a special price.*

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ON THE OCCASION OF THEIR 175TH JUBILEE SEASON!**



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.....

CHRISTOPHER HOGWOOD

*Artistic Director*

Christopher Hogwood is one of the world's most successful conductors today, possessing a keen musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom The New Yorker's Andrew Porter terms "HIP" or "Historically Informed Performers."

In 1973 he founded The Academy of Ancient Music, the first contemporary British orchestra formed to play baroque and classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a large number of best-selling recordings to its credit. This season, under Mr. Hogwood's direction, the ensemble toured in the United States and recorded Haydn's *The Creation* for London Records/L'Oiseau-Lyre.

In 1986 Mr. Hogwood assumed the position of Artistic Director of the Handel & Haydn Society. Since then the organization has experienced unprecedented growth. While continuing to perform its six-concert series at Symphony Hall, H&H's present concert offerings include a chamber series, a summer series, and a concert series on Boston's North Shore. H&H now records on the London Records/L'Oiseau-Lyre label and tours actively.

In addition to his duties with The Academy of Ancient Music and the Handel & Haydn Society, Christopher Hogwood is also Director of Music for The St. Paul Chamber Orchestra, America's only full-time professional chamber orchestra.

Mr. Hogwood is responsible for the artistic vision and direction of the orchestra as well as concert planning with other members of the SPCO's unique Artistic Commission. In March The St. Paul Chamber Orchestra toured Europe under Mr. Hogwood's direction.

In great demand as a guest conductor, Mr. Hogwood works regularly with such American orchestras as the Chicago Symphony Orchestra and the Los Angeles Philharmonic. His European engagements have included triumphs in major music centers such as London, Paris, Lisbon, Copenhagen, and the Ansbach and Lucerne Festivals. Last season, his debut with the Berlin Philharmonic earned him resounding critical acclaim.

A prolific recording artist with more than 100 albums to his credit, he now has an exclusive contract with London Records/L'Oiseau-Lyre. Mr. Hogwood's first recording with the Handel & Haydn Society for that label, Handel's Concerti Grossi, Opus 3, was released in the summer and has received critical acclaim in both Europe and the United States. Other recordings with H&H include Haydn concert arias with soprano Arleen Auger, to be released this spring, and Handel's *Acis and Galatea* (Mozart orchestration), which will be recorded in May.

In addition to winning numerous awards for his recordings, Mr. Hogwood was created Commander of the British Empire (C.B.E.) in 1989 for services to the arts.





Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

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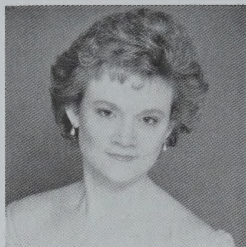
Winifred B. Parker  
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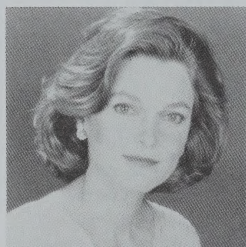
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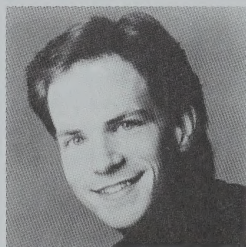
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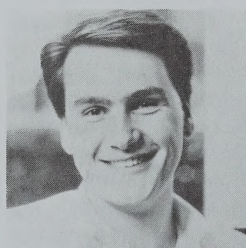
**Sharon Baker, *soprano***  
Banchetto Musicale  
Dallas Bach Society  
Boston Cecilia  
Handel & Haydn Society  
Northwest Bach Festival  
American Repertory Theatre  
Kentucky Opera  
Arabesque/Titanic Records



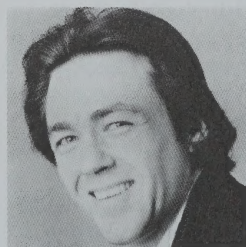
**Lorraine Hunt, *soprano***  
Boston Early Music Festival  
Boston Symphony Orchestra  
Brussels Opera National  
Emmanuel Music  
St. Louis Symphony  
Metropolitan Opera National Finalist  
Philharmonia Baroque  
Deutsche Grammophon/Harmonia Mundi Records



**Drew Minter, *countertenor***  
Academy of Ancient Music  
Brussels National and Santa Fe Operas  
Gottingen and Nakamichi Festivals  
Musica Sacra  
Philharmonia Baroque Orchestra  
St. Louis Baroque Festival  
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**John Mark Ainsley, *tenor***  
Academy of Ancient Music  
English Chamber Orchestra  
English National Opera  
Glyndebourne Touring Opera  
Innsbruck Festival  
Taverner and King's Consorts  
Vienna Konzerthaus  
Deutsche Grammophon/Hyperion/EMI Records



**William Sharp, *baritone***  
Maryland Handel Festival  
Mostly Mozart  
New England Bach Festival  
New York Philharmonic  
St. Paul Chamber Orchestra  
Waverly Consort  
1983 Geneva International Competition  
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Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Friday, March 30 at 8:00 pm

Sunday, April 1 at 3:00 pm

SYMPHONY HALL, BOSTON

. . . . .

Christopher Hogwood *Conductor*

J.S. BACH      MASS IN B MINOR, BWV 232

I    Missa

I N T E R M I S S I O N

II    Symbolum Nicenum

III    Sanctus

IV    Osanna, Benedictus, Agnus Dei  
      & Dona nobis pacem

Sharon Baker    *soprano I*  
Lorraine Hunt    *soprano II*  
Drew Minter    *countertenor*  
John Mark Ainsley    *tenor*  
William Sharp    *baritone*

The Handel & Haydn Society wishes to thank Professor Christoph Wolff for musicological assistance with this edition.

The concert is being recorded for broadcast on WBUR FM.

Using cameras or tape recorders during H&H concerts is prohibited.

Cover: The H&H Jubilee poster, designed by Scott-Martin Kosofsky and Sue Ladr of Philidor Press.  
The poster is on sale at the H&H Boutique.



## Johann Sebastian Bach (1685-1750) Mass in B Minor, BWV 232

**T**he "B-Minor Mass," as this work is known, has passed from near oblivion to that elite group of compositions generally regarded as the greatest musical works ever written. Yet, ironically, it is fairly certain that Bach himself never heard the entire piece and may not even have intended it for a single performance. He composed its various sections at widely differing times and for different purposes, only assembling them into the shape we know today about 1748. His manuscript of the whole Mass is arranged in four numbered sections:

1. Missa (Kyrie and Gloria)
2. Symbolum Nicenum (Credo)
3. Sanctus
4. Osanna, Benedictus, Agnus Dei, and Dona nobis pacem

Each section calls for slightly different vocal and instrumental forces, including a five-part choir (soprano I and II, alto, tenor, and bass) for most of the work, four parts in a few movements, six in the Sanctus, and eight in the Osanna.

The arrangement of the four segments is odd, especially in separating the Osanna and Benedictus from the Sanctus; in the Catholic liturgy they go together. Thus it appears that Bach simply gathered a series of movements setting the entire text of the Mass Ordinary without much concern for their liturgical practicability. Yet there is also evidence—from the numbering of the four parts in the manuscript to the large "Fine" that Bach wrote on the very last page—to suggest that he considered the entire score to be a single work, not just a hodgepodge of miscellaneous movements.

We know that Bach composed the "Missa" in 1733. That year, on July 27, he sent the performing parts to the Elector Friedrich August II of Saxony, along with a letter requesting an appointment as Saxon Court Composer. (Has there ever been a more impressive job application?) By that time the Sanctus (without its pendant Osanna and Benedictus) had been performed—Bach used it in Leipzig on Christmas Day of 1724. The fact that the Sanctus was a self-contained composition helps explain the odd separation of the Osanna and Benedictus in the final manuscript of the Mass.

The remainder of the Mass was not composed until about 1748, just two years before Bach's death, and much of it was based on music borrowed from Bach's earlier works. We have no indication of a complete performance in Bach's lifetime, and it is hard to imagine the circumstances where such a performance could have taken place. Why, then, did he go to all the trouble of completing so massive a composition? Christoph Wolff has suggested in *The New Grove* that "Bach's aim seems to have been to bring together a collection of large-scale mass movements to serve as models rather than to create a single, multi-movement work on an unprecedented scale." Bach followed a similar procedure with other creations of his later years—the Art of Fugue, the Goldberg Variations, the third part of the Clavier-Übung, the Musical Offering, and the Canonic Variations on "Vom Himmel hoch." All of these works—like the B-Minor Mass—represent the summation of a particular aspect of Bach's art; each is therefore a high point of its kind in the history of music.

Only gradually did the Mass come to the light of performance. In 1786, C.P.E. Bach, who had inherited the manuscript, performed the Credo in



Hamburg in what was surely its premiere. A reviewer described it as "one of the most splendid musical pieces I have ever heard." (Emanuel was not above making a few "revisions" in his father's score, which Christoph Wolff has removed in preparing the edition for the present performance. Wolff has also made use of Bach's own articulations in the Kyrie and Gloria, marked into the set of parts that he sent to the Elector of Saxony.) Gradually the Mass came to be known in bits and pieces, though no one dared to attempt a performance of the whole at a single performance. During one entire year from the autumn of 1811 to the autumn of 1812, Carl Friedrich Zelter, director of the Berlin Singakademie and later the teacher of Mendelssohn, took his chorus gradually through the entire score in rehearsal and described the Mass to a musical friend as "probably the greatest musical work of art that the world has ever seen."

One of the earliest American performances of a good chunk of the Mass (twelve movements) was given by the Handel & Haydn Society under the direction of Carl Zerrahn on February 27, 1887; the performing ensemble consisted of an orchestra of 50 and a chorus of 432. This was surely a far cry from the forces Bach had at his disposal, though modern scholars are still locked in vigorous argument on this point. For a long time it was believed that Bach's choir consisted of three voices on a part, singing from a single copy of the music (one—a soloist—actually holding the music, while a less accomplished singer stood at either side looking on). Recently the case has been argued—though by no means universally accepted—that Bach's "choir" in fact consisted of soloists, with one voice on a part.

The B-Minor Mass has both inspired and daunted performers from

the beginning. Here, as in all of his liturgical music, Bach manages to unite powerful artistic expression with a profound knowledge of Christian theology. The aim of his art is not simply to provide aesthetic delight, but to convince the listener of the great religious truths. Virtually every movement can be understood simply from its emotional content or as a richly worked out piece of musical architecture or as an exercise in theological symbolism. Some movements reflect the old ecclesiastical choral style of a Palestrina (though with distinctly modern harmonies), while others are virtually operatic in their exuberance. The Credo is made up of shorter movements assembled in such a way as to provide a carefully balanced structure. Even when Bach reworks an older composition with a new text, he is not simply indulging in self-plagiarism out of laziness, but chooses material that fits the new text and liturgical position. Quotation of relevant plainsong melody, number symbolism, expressive madrigalisms, great strokes of dramatic surprise, and powerful, climactic fugues all go into the particular brew that makes up the Mass. The miracle—and the greatness—of the B-Minor Mass is that Bach's genius holds all these diverse elements in equilibrium so that the score functions simultaneously as a varied display of styles and techniques, a powerful expression of theological ideas, and a monumental work of musical architecture.

*Notes by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra.*

The Handel & Haydn Society was founded in Boston in 1815 "...for the purpose of improving the style of performing sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers."

A key figure in the Society's founding and early development was Gottlieb Graupner, a professional musician who had played under Haydn in the Salomon Concerts (1791-1792) in London. Graupner was the leader of the Society's first orchestra, a small band consisting largely of amateur musicians among whom were the consuls of Great Britain and Russia.

Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. Within six years of its founding it had published the first of several volumes of "The Handel and Haydn Society Collection of Sacred Music," whose editor was Lowell Mason, noted hymnologist and leader in public school music education, later to become president of the Society and co-founder of the Boston Academy of Music.

By the second half of the nineteenth century it had become a musical force to be reckoned with, widely admired for its accomplishments, which included, among others, the first performances in America of Handel's *Messiah*, 1818, *Sampson*, 1845, *Solomon*, 1855, *Israel in Egypt*, 1859, *Jephtha*, 1867, and *Joshua*, 1876, and of Bach's *St. Matthew Passion*, 1879, and B Minor Mass, 1887. Its chorus of over 400 well-trained amateurs was unsurpassed, the professional musicians in its orchestra some of the best in the country, and its soloists among the

most famous in Europe and America.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's *Messiah*, an annual tradition in Boston since 1854.

With the appointment of Thomas Dunn as Artistic Director in 1967, the Society gained new life: rigorous attention was paid to standards of performance, and emphasis was placed on authentic performance practices; the amateur chorus was replaced by a smaller professional ensemble, flexible in size, but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chamber orchestra, dance, mime and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as Artistic Director in 1986. Under his inspired direction, H&H has extended its emphasis on authentic performance practices to include the formation of a period instrument orchestra, greatly expanded its concert activities in and beyond the confines of Boston, initiated one of the largest in-school music programs in Massachusetts and received critical acclaim for its performances in New England, New York and Chicago, and for its recent recording of Handel's *Concerti Grossi*, Opus 3, the first of several CDs scheduled for release under a contract with London Records/Oiseau-Lyre.



## I. MISSA

Kyrie eleison.

Lord, have mercy upon us.

Christe eleison.

Christ, have mercy upon us.

Kyrie eleison.

Lord, have mercy upon us.

Gloria in excelsis Deo,  
et in terra pax hominibus  
bonae voluntatis.

Glory be to God on high,  
and on earth peace to men  
of good will.

Laudamus te,  
benedictimus te,  
adoramus te,  
glorificamus te.

We praise thee,  
we bless thee,  
we worship thee,  
we glorify thee.

Gratias agimus tibi  
propter magnam gloriam tuam.

We give thanks to thee  
for thy great glory.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe altissime.  
Domine Deus, Agnus Dei,  
Filius Patris.

O Lord God, heavenly King,  
God the Father Almighty.  
O Lord, the only begotten Son,  
Jesus Christ, the most high.  
Lord God, Lamb of God,  
Son of the Father.

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.

Qui sedes ad dextram Patris,  
miserere nobis.

Thou that sittest at the right hand  
of the Father, have mercy upon us.

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus, Jesu Christe.

For thou alone art holy,  
thou alone art the Lord,  
thou alone, Christ, art most high.

Cum Sancto Spiritu  
in gloria Dei Patris,  
Amen.

With the Holy Ghost  
in the glory of God the Father,  
Amen.

## II. SYMBOLUM NICENUM

Credo in unum Deum.

I believe in one God.

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium  
et invisibilium.

I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
and of all things visible  
and invisible.

Et in unum Dominum  
Jesum Christum,  
Filius Dei unigenitus  
et ex Patre natus  
ante omnia secula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum  
consubstantialem Patri,  
per quem omnia facta sunt,  
Qui propter nos homines  
et propter nostram salutem  
descendit de caelis.

And in one Lord,  
Jesus Christ,  
the only begotten Son of God,  
begotten of his Father  
before all worlds.  
God of God, light of light,  
very God of very God,  
begotten, not made,  
being of one substance with the Father,  
by whom all things were made,  
who for us men  
and for our salvation  
came down from heaven.

Et incarnatus est  
de Spiritu Sancto  
ex Maria virgine,  
et homo factus est.

And was incarnate  
by the Holy Ghost  
of the Virgin Mary,  
and was made man.

Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.

And was crucified also for us  
under Pontius Pilate,  
suffered and was buried.

Et resurrexit tertia die  
secundum scripturas,  
et ascendit in coelum,  
sedet ad dexteram  
Dei Patris,  
et iterum venturus est cum gloria  
judicare vivos et mortuos,  
cuius regni non erit finis.

And the third day He rose again  
according to the Scriptures,  
and ascended into heaven,  
and sitteth at the right hand  
of God the Father,  
and He shall come again with glory  
to judge both the living and the dead,  
whose kingdom shall have no end.



Et in Spiritum Sanctum  
Dominum et vivificantem,  
qui ex Patre Filioque procedit  
Qui cum Patre et Filio  
simul adoratur et conglorificatur,  
qui locutus est per Prophetas.  
Et unam sanctam catholicam et  
apostolicam ecclesiam.

I believe in the Holy Ghost,  
the Lord and Giver of life,  
who proceedeth from the Father and the Son,  
who with the Father and the Son  
together is worshiped and glorified,  
who spake by the Prophets.  
I believe in one holy catholic and  
apostolic Church.

Confiteor unum baptism  
in remissionem peccatorum  
et expecto resurrectionem  
mortuorum.

I acknowledge one baptism  
for the remission of sins,  
and I look for the resurrection  
of the dead.

Et expecto resurrectionem  
mortuorum  
et vitam venturi seculi,  
Amen.

And I look for the resurrection  
of the dead  
and the life of the world to come,  
Amen.

### III. SANCTUS

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria eius.

Holy, holy, holy,  
Lord God of hosts,  
heaven and earth are full of His glory.

### IV. OSANNA, BENEDICTUS, AGNUS DEI & DONA NOBIS PACEM

Osanna in excelsis.

Hosanna in the highest.

Benedictus qui venit in  
nomine Domini.

Blessed is he who cometh in the  
name of the Lord.

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei  
qui tollis peccata mundi  
miserere nobis.

O Lamb of God,  
that takest away the sins of the world,  
have mercy upon us.

Dona nobis pacem.

Grant us peace.

# ORCHESTRA

.....

## VIOLIN I

Daniel Stepner, *concertmaster*  
Julie Leven  
Daniel Banner  
Jane Starkman  
Judith Shapiro  
Clayton Hoener  
Anne Black  
Judith Eissenberg

## CELLO

Myron Lutzke, *principal*  
Karen Kaderavek  
Jan Pfeiffer  
Shannon Natale

## BASS

Michael Willens, *principal*  
Thomas Coleman

## BASSOON

Dennis Godburn, *principal*  
Andrew Schwartz

## HORN

R. J. Kelley (*March 30*)  
Lowell Greer (*April 1*)

## TRUMPET

Crispian Steele-Perkins,  
*principal*  
John Thiessen  
Jesse Levine

## VIOLIN II

Linda Quan, *principal*  
Kinloch Earle  
Mark Beaulieu  
Katharyn Shaw  
Gerald Itzkoff  
James Johnston  
Lena Wong

## FLUTE

Christopher Krueger, *principal*  
Wendy Rolf

## OBOE

Stephen Hammer, *principal*  
Marc Schachman  
Jane Lewis

## TIMPANI

John Grimes

## VIOLA

David Miller, *principal*  
Laura Jeppesen  
Barbara Wright  
Emily Bruell  
Scott Woolweaver

## OBOE D'AMORE

Stephen Hammer, *principal*  
Marc Schachman

## ORGAN

James David Christie

# CHORUS

.....

## SOPRANO

Jeanine Bowman  
Jean Danton  
Dale Edwards  
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### JEFFREY RINK *Assistant Conductor*

Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and studied conducting with Charles Bruck at the Pierre Monteux and Hartt Schools of Music.

In 1981 he was named Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild in Washington, D.C., which he led until 1986. In February 1986 Christopher Hogwood appointed him Assistant Conductor of the Handel & Haydn Society, prompting his move to Boston. His concerts with H&H

have received high praise from the *Boston Globe*, *New Yorker Magazine* and London's *Musical Times*, and he has conducted the Society on several occasions in Symphony Hall.

Mr Rink has recently appeared as a Guest Conductor with the Brockton Symphony Orchestra, the Pro Arte Chamber Orchestra, and the Orquestra Sinfonica de Monterrey in Mexico.

In addition to his work with H&H he is currently Music Director of the New England Philharmonic and the Longy Chamber and Young Performers Orchestras.

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